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Lenoir Contributes Cover

Lenoir, N. C.—Three boys from the Lenoir, N. C. High School Band posed for the picture on the cover of this month's SCHOOL MUSICIAN.

When Lenoir staged its parade during the recent drive for War Bond sales, the organization leading the parade was the Lenoir High School Band, of which James C. Harper is the Director. Other units in the same column were the cheering section of the Lenoir High School, the Dysart-Kendall Post of the American Legion, and a contingent sent from Fort Bragg, North Carolina, which included the Band of the 13th Airborne Artillery, of which Sgt. M. D. Linsey is Leader, and a long line of mechanized equipment and guns. The bond sale was a great success and the County reached its prescribed quota.

However, the high school band in Lenoir has not confined its assistance to bond sales to its home city. Some ten days earlier it unlimbered its bus fleet and went to the neighboring city of Morganton, N. C., where it also led the parade for the bond drive there. This time there were five bands in the parade in addition to the Air Raid Wardens, the Home Guard unit, the Red Cross workers and a group of soldiers and equipment from the Moore Military Hospital.

Presenting—



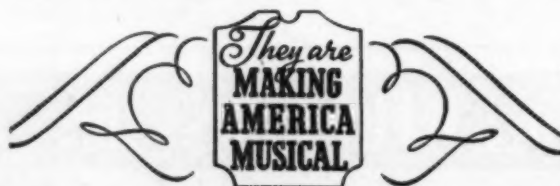
Gladys Zabilko, Music Director, Cooper, Iowa

Cooper, Iowa had a 17-piece school band when "Zabilk" as her young and devoted musicians proudly call her, "hit town" two years ago. Today Cooper has a 48-piece Band, uniformed, and 20 baton twirlers. Much of this success is due to "Zabilk" keeping up the Band during the summer and presenting Band Concerts at frequent ice-cream socials.

Besides the Band, Cooper High School now has a 30-voiced girls' chorus and a 21-voiced boys' chorus. The surprising thing about all this is that there are but 51 students in Cooper High School; in other words EVERY ONE is in music. There is, also, a grade chorus of 55 voices.

Miss Gladys Zabilko, who is beginning her third year at Cooper, is a graduate of Cornell College in the class of 1939 and has taken under-graduate and graduate work at Drake University. Before coming to Cooper, she was for two years music director at Luther, Iowa.

"We are just down-right proud of our music here," writes a student, "and to top it all, we really have fun. We gave a Band Concert the first week of school, in connection with an ice-cream social which served the purpose of a Teachers' Reception. We are now preparing a Band Program to be held in the near future for a War Relief Rally."



The School Musician

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Director G. S. McLendon unites band and chorus for best concert results.

● ANY SCHOOL OF 500 PUPILS OR MORE CAN HAVE A GOOD BAND WITHOUT APPROPRIATION FROM THE SCHOOL BOARD.

In spite of the fact that war conditions have made it impossible to hold contests and festivals, there is much that can be done in connection with the war effort that will amply replace the festival activities and will actually aid in waging a total war.

Here in Georgia there are no funds provided by the State to pay instrumental teachers as such, and few of the Schools and none of the smaller ones are able to provide the necessary funds to include band and orchestra courses in their curriculum. This being the case, there is only one plan to try—the old tuition plan. However this old plan must be streamlined to fit the times.

When I called my first rehearsal of the Waycross High Band in September, 1941, I was greeted by fifteen applicants. The instrumentation ran about like this: four cornets, 2 trombones, 4 clarinets, 1 alto horn, and the balance drummers held over from a drum and bugle corps, who did not believe in reading music. Only two of these had ever taken instruction on the tuition basis. You will readily see that this could not be a very encouraging picture.

But look at the picture now, two years later. 12 Bb clarinets, 1 oboe, 2 flutes, 1 bass clarinet, 1 alto clarinet, 3 alto saxophones, 1 tenor saxophone, 3 horns, 10 cornets and trumpets, 6 trombones, 3 bases, 2 baritones, and 7 percussion—including timpani and bells. I realize that this is not symphonic instrumentation, but what with the difficulty of getting instruments and so forth, I maintain this is not at all bad for a two year old band.

Give Me a SMALL Town for a Good School Band

By Guyton McLendon

Director of Music

Waycross, Georgia, Public Schools

Now as to the streamlining of the tuition plan, the tuition is charged and collected by the school and the director receives his check once each month just as the other members of the faculty. Any school board who is interested in a good instrumental program will be glad to vote a reasonable supplement to a producing teacher.

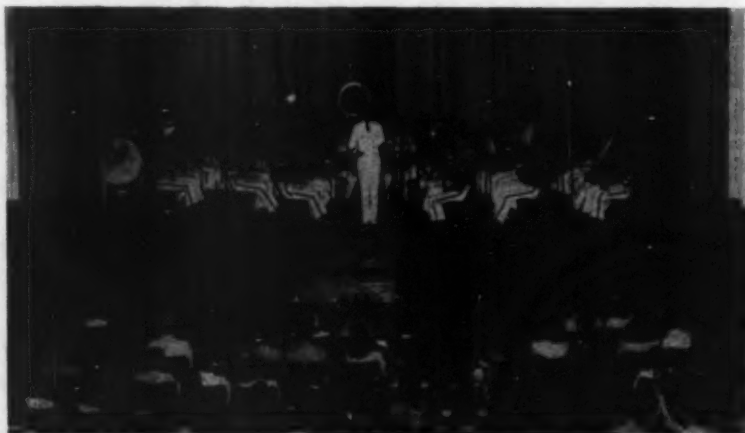
What about the summer months? you say. Why that's the best time to begin teaching beginners, and there are always plenty of beginners, because school children who really want to play in a real band will have no difficulty in finding a way to raise the needed tuition. Here in Waycross as this is being written (July 19, 1943) I have on my summer roll more than forty pupils. The tuition is \$2.50 per month for each pupil and no one is allowed to play in the band who does not take instruction from the band leader. I insist that it is better to use this plan than to deny the school the benefit of a band merely because the tax digest will not afford it. If a competent teacher, with the necessary foresight and nerve to try something that is not guaranteed, can con-

tact a school of 500 students or more with an administration that can also visualize the results possible in such an arrangement, he will make an income somewhat more attractive than many teachers whose names are on the state payrolls. We are working this plan in our schools in Waycross; band tuition plus private lesson tuition plus supplement from school. Also there is in most towns opportunity for added income by directing choral groups and Church choirs.

Now for the second assertion which I set forth in the beginning. Most people will agree that playing at football games, attending festivals and contests with all their attendant "color" are big items in attracting new material to the band. The war having rendered most of these things impossible, some directors are having a hard time keeping their bands before the public. This is true in spite of the fact that all of The SCHOOL MUSICIAN is full of suggestions for band activities connected with the war effort.

Recently, our band has paraded for numerous patriotic events, played for a program honoring our Country's

The Director takes a bow at a Waycross, Georgia, High School Band Concert.





This choir of First Baptist Church of Waycross is one of Director McLendon's pet hobbies. In the high school he also has a glee club which performs with the band.

The Voice of School Music in War Time

By Phyllis Stuckey
Sheridan, Arkansas

Recently the South Arkansas Band Association sponsored an essay contest on the subject "The Value of the School Band to the Student, Community and Nation During War Time."

Any student from member schools of Arkansas were eligible to enter. Over 150 essays were submitted, judged locally, and the twenty judged best were then judged by competent contributors of a Chicago publisher.

Prizes were awarded as follows:

- 1st prize—\$25.00 to Phyllis Stuckey, Sheridan, Arkansas.
- 2nd prize—\$15.00 to Edward Staten, Forrest City, Arkansas.
- 3rd prize—\$10.00 to Mary Lee Wood, Crossett, Arkansas.

● A SCHOOL BAND is an invaluable asset to our schools, communities and nation in peace time; but, when a nation is forced into the seriousness of war, the value of a school band is doubled in importance.

To win a war we need, and must have, guns, tanks, planes and battle-ships. They must be manned by well-equipped, trained men in vast numbers. But another factor, that the world has agreed to as being necessary and second only to equipment in winning a war, is morale. Morale is the spirit of a nation: the confidence that it has in its fighting and the inspiration that urges them on to victory.

There is no greater builder of morale in war time than the school band. The very air of band music has a tendency to incite the spirit of people as a whole. The members of a school band are sons, daughters, brothers, or sisters of soldiers. Their youthful patriotism and zeal are expressed in music and marches, and



Miss Phyllis Stuckey

their optimism that knows no failure is the confidence, the morale of the nation.

A school band is a valuable aid to the school in war time. The members of the band receive careful training and supervision in the fundamentals of music, and learn the true value of cooperation through harmony and attitude. The spirit of a school band is the spirit of a school. The strains of a patriotic air or the marching feet of the school band instill pride and optimism in the school as a body.

heroes; played for a celebration for one particular hero, Lt. Charles Paine, who piloted the famed "Phyllis"; entertained at a local air base program; and countless other events of like nature. However, the crowning event was the war bond rally sponsored by the band early in May which was attended by thousands of people. The quota was smashed several days before the actual night of the rally.

This show enjoyed the blessings of the Treasury Department which sent their commissioned representative to attend the rally and to make the main speech. For the band's outstanding work since the beginning of the war, the Treasury Department has presented us a Special Citation for Outstanding Service in the war effort.

A chief aim of the public school is to develop the best that is in a boy or girl. It strives to set its standard high—building citizens for the future. The school's success will depend largely on activities provided for its youth. The school band, open to all boys and girls, offers the greatest opportunity for achieving this goal. At no time is it more important to set high standards than in war time.

The school is a miniature community, representing a large per cent of the community itself. The school is the pride of the town and community, as is the school band the pride of the school.

At all community functions the school band is an important phase of the program. For bond sales, planning programs, and cheering the departure of the boys who go out to fight for their country, the school band is always present—the courage of the homefront, the buoyancy of patriotism of the soldier.

School, community, and nation, the school band is always ready to serve. The morale of the home front and the future military band that will lead armies to victory. It stands as a symbol of courage, progress, and loyalty. In war time, as in peace time, its note of inspiration is heard throughout the nation as the pride of the school and community.

As in past history the strains of patriotic music have led armies to victory, so will the school band continue to lead the youth of the nation to higher ideals and harmonious living.

The New York SYMPHONY Orchestra

By Curtis H. Larkin, Long Branch, N. J.

● THE IDEAL CONDITIONS WHICH PREVAILED, following the reorganization of the New York Symphony Orchestra, gave Walter Damrosch the opportunity to carry out several plans of long standing. The first of these was a Beethoven cycle, in which the entire nine symphonies were given in chronological order. In 1909, six programs were prepared, devoted entirely to Beethoven's works: the last one being a very unusual double performance of the "Ninth Symphony," which caused a good deal of comment, mostly favorable. Between the two performances the chorus and orchestra were refreshed with hot coffee and sandwiches. Although the audience gave a great demonstration of approval, applauding and shouting for many minutes at the close of the concert, Damrosch felt that the audience intended a good part of the noisy demonstration for themselves for having endured the overlong performance.

This was the first Beethoven Festival ever given in New York, and a few years later Damrosch organized a Brahms' Festival on similar lines. All four of Brahms' symphonies were included. The popular Efrem Zimbalist played the "Violin Concerto," Wilhelm Backhaus performed the great "B-Flat Piano Concerto," while Frank Damrosch, Walter's older brother, conducted a superb performance of Brahms' "Requiem."

Early in 1914, Harry H. Flagler quietly informed Damrosch that he would assume the entire financial responsibility of the orchestra, and that he also intended to contribute all necessary funds for its proper maintenance. This act of liberality naturally created a great excitement in the musical circles of New York City, and Mr. Flagler was universally acclaimed as its foremost musical citizen. During the first World War the services of the orchestra were often donated for war charities, and upon several occasions the gross receipts of the regular concerts were given to such groups as the American Friends of Musicians in France.

Part 2

On June 15, 1918, Walter Damrosch sailed for France as a war worker under the auspices of the National War Work Council of the Y. M. C. A. The entertainment division of the "Y" was under the direction of Thomas McLane, of New York. To him Damrosch was required to submit the three letters of endorsement demanded by the regulations. Among them appeared the following testimonial.

Sagamore Hill May 4th, 1918.

Dear Mr. McLane:

Mr. Walter Damrosch is one of the very best Americans and citizens in this entire land. In character, ability, loyalty, and fervid Americanism he, and his, stand second to none in the land. I have known him thirty years; I vouch for him as if he were my brother.

Faithfully,

(Signed) THEODORE ROOSEVELT.

While watching a parade of French and American troops from the Arc de Triomphe down the Champs Elysees to the Place de la Concorde on the morning of July 4, 1918, Walter Damrosch was recognized by an American Army bandmaster who implored him to do something for the American Army bandmen in France. He told the maestro that he had drilled his little band of twenty-eight men for six months before being sent overseas, and that they had achieved a good record in France. But, according to the old American Army custom, the bandmen had been utilized as stretcher-bearers, and in consequence so many had been either killed, wounded, or shell-shocked, that the band had become wholly disorganized. Said their leader: "It takes at least six months to train a good bandman, while a stretcher-bearer can be trained in as many hours. We serve a real purpose, while the men are in camp, in taking their minds away from the drudgery and monotony of army life. Our music cheers them; and a silent camp is almost unendurable. Can't you persuade

General Pershing to change this custom, just as the British and other nations have done?" But Damrosch was without any official connection with the army, and he did not think then that he could be of much service to the bandmaster.

Within a short time, however, he was amazed when General Charles G. Dawes came to his hotel to request him to visit General Pershing at the general headquarters of the A. E. F. at Chaumont, for a conference regarding the possible improvement of American Army bands. On July 17th, Damrosch dined with John J. Pershing and his staff officers, the conductor being the only civilian present. The General stated that, after hearing some of the crack military bands of France and England, he was so utterly conscious of American inferiority that he was eager to know if it were possible to improve the general standard of our own army bands.

As he sat at the table, the memory of the hollow-cheeked Bandmaster Tyler who had stood next to him at the Fourth of July parade in Paris suddenly came back to Damrosch. Without further delay, he made a rather impassioned plea, that American Army bandmen should not be sacrificed any longer as stretcher-bearers. General Omar Bundy and others heartily agreed to the plan, but, to Damrosch's disappointment, General Pershing said nothing at all. But all was well the next morning when the maestro learned that an order from the commander-in-chief had arrived, to the effect that "from now on bandmen are not to be used any longer as stretcher-bearers except in cases of extreme military urgency."

More than two hundred American Army bandmasters were instructed by Damrosch in the technic of conducting, in harmony, and in orchestration. The various classes were put in charge of M. Francis Casadesus and M. Andre Caplet. The latter later on was succeeded by Lieutenant Albert Stoessel, a highly talented bandmaster in our army, who today is conductor of the

Chautauqua Symphony Orchestra. A really fine headquarters band was formed at Chaumont. The writer was personally acquainted for years with two members of this band, Sergeant Claude Gardner and Sergeant Anthony Cetta, both of whom were solo clarinetists of Bauer's Band at Scranton, Pa. The bandmasters' school at Chaumont flourished from October, 1918, until June, 1919, when it was discontinued owing to the return of our "doughboys" to America.

The thrilling climax in the history of the New York Symphony Orchestra, under the leadership of Walter Damrosch, was reached in the great European tour in the spring of 1920. The first concert was given on May 6 at the Grand Opera House in Paris, and the last concert was played on June 20 at the Royal Albert Hall, London. After the opening performance on May 6, there was a steady stream of noted French musicians to Damrosch's dressing-room to congratulate him on his marvelous ensemble. Among them were: Vincent D'Indy, Gabriel Faure, Andre Messager, Gabriel Pierne, Paul Vidal, Theodore Dubois, Nadia Boulanger, and many others.

On this tour the soloists were the two young American artists, Albert Spalding (violin) and John Powell (piano). In Bordeaux the newspapers were full of praise, but one of them said: "The orchestra played with that dryness characteristic of all North Americans." Shade of the Eighteenth Amendment! At Monte Carlo, on May 18, an afternoon concert was given in the exquisite little theatre at the Casino. The great tenor, Jean de Reszke, was present. When the "Prize Song" in the "Overture to the Meistersinger" was played, Damrosch turned around to look at the old "Met" idol. Jean smiled, but the tears were running down his face.

We were happy to read the account of a concert given in honor of Dr. Damrosch at the Borghese Gardens in Rome by the famous Banda Comunale di Roma. A crowd of several thousand people were gathered around the bandstand where Maestro Vecella was conducting his band in a beautiful rendition of Wagner's "Prelude to Parsifal." Quoting Damrosch: "It was a wonderful performance. His clarinets played the opening unison phrase with a vibrant and singing quality that I have rarely heard equalled, and I was struck by the rapt silence with which the huge audience of Italians listened to it. I, unfortunately, arrived too late to hear the rendition of Beethoven's 'Fifth Symphony,' which Vecella himself had arranged for military band and which my musicians afterward told me had been beautifully per-

formed. The concert closed with a selection of airs from one of the popular modern Italian operas. Shortly after the close of the concert, we all went to a private room in a restaurant adjoining the Gardens and there ices and vermouth were served to the members of the two musical organizations, and I was presented with the gold Roman medal of the society, with a special inscription, which I treasure very highly as coming from so remarkable a body of players as the Banda Comunale di Roma."

Milan is an important musical center. Here the American orchestra played under the auspices of the Milan Symphony Society. At the same time Toscanini, a personal friend of Damrosch, was rehearsing and conducting in Padua. He took a night train from there in order to be present at the Sunday afternoon concert and to give his brother maestro his greeting. After the concert he accompanied Damrosch to the railroad station where he (Toscanini) was to take the night train back to Padua. Upon their arrival the members of the New York Symphony Orchestra, who were already in their respective sleeping-cars, recognized the great Arturo, and, with a great roar of welcome, gave him three American cheers.

The demand for seats in Brussels was so great that the little opera-house was literally jammed to capacity. Quoting Damrosch: "I do not think I have ever played before an audience more sensitive to the beauties of music. As a special compliment to Brussels we played an "Adagio for Strings," by Leken, a modern, highly talented, young Belgian composer who, unfortunately, had died at the age of twenty-four. The Adagio is a work of tender, melancholy beauty, and sounded so exquisite in this building, that the players and I were intensely moved by it during the performance. This emotion was evidently communicated to the audience, so that at the close their applause could not be quieted, and I finally had to take the score of the composition from my desk and point to it in silent pantomime. After the concert, as I was preparing to leave the theater, two ladies came toward me with an old man who proved to be the father of Guillaume Leken. He tried to thank me for our playing of his son's composition, but broke down completely as the tears poured down his face."

At Amsterdam, the huge Concertgebouw has a stage perched up so high that the people in the parquet literally have to strain their necks to see the performers, and the reverberation of sound is excessive. The hall seats three thousand people, and there were

not more than fourteen hundred at the concert. However, they surely made up in enthusiasm what they lacked in numbers. All previous notions of the phlegm of the Dutch people were completely dissipated. Not being a prima donna, Damrosch did not keep count of the many times he was recalled after the performance of Beethoven's "Eroica Symphony," but, as he had to march down and up a platform of about fifty steps each time, he certainly had plenty of exercise. The newspapers were generous in their comparison of the American orchestra with their own.

London marked the last lap of the orchestra's musical race through Europe in 1920. After playing four concerts at Queen's Hall (June 14, 15, 16, 19), their farewell performance was given on June 20th at the huge Royal Albert Hall. The unanimity of bowing in the playing of the Damrosch strings impressed and delighted the London audiences and critics, but one of the latter was evidently annoyed by such an unprecedented display of precision, as he began his analysis of a concert with the head-line: "Orchestra Too Good to be Perfect."

Nowadays, whenever great symphony orchestras go on tour, everything is done in order to make the players as comfortable as possible. How utterly different it is from the hardships endured by the pioneer orchestras in America's musical wilderness! Quoting Damrosch: "I remember that once in those early days we had to fill in a date in a small New York State town on our way to Canada. The principal hotel had room for only about twenty, and the other members of the orchestra were quartered in four other hotels. Naturally the unfortunate five who were put into the last of these had a terrible story to tell of their sufferings when we met the following morning at the station. To be sure, the manager of the hotel had charged only a dollar for each person, and this included his supper, bed, and breakfast, but their rooms had been dismal and the beds hard. The climax was reached in the morning, when, as a frowsy waitress began to serve them their breakfast in the fly-specked dining-room on a table covered with the inevitable dirty red and white checked cloth, the manager, putting his head in at the door, shouted: 'Lizzie, no eggs for the band!' This phrase became a catchword in the orchestra, and whenever my manager or I refused anything to our men, the cry immediately resounded: 'Of course, no eggs for the band!' I wonder how many of the conductors of these (modern) orchestras, who all receive generous

(Turn to page 32)

JUST, Pythagorean and Tempered INTONATION

The Third of a Series of Articles

By Ralph R. Pottle, Ph.D.

Director of Music
Southeastern Louisiana College
Hammond, Louisiana

● **JUST INTONATION FASCINATES SOME PEOPLE** and around it many informal discussions arise and develop among musicians. The writer has overheard string players wax eloquent, on a number of occasions, purporting to defend just intonation.

It would prove expedient here, perhaps, to point out briefly some of the more evident dissimilarities between the just, Pythagorean, and tempered scales. The just scale (also called the pure scale, natural scale, and true scale) is flexible permitting permutations for the effect of consonance between all intervals, resulting in contracted major thirds, sixths, and sevenths. The Pythagorean diatonic scale, according to Redfield, evolved from perfect fifths and fourths resulting in expanded major thirds, sixths, and sevenths.¹ The equally tempered scale, in general, is a compromise between the two as it relates to the intervals named above.

Just intonation was referred to as a standard for instrumental music by one of our contemporary authorities in an article entitled "Just Intonation."² In fact, devotees of just intonation have proclaimed it as the ideal since the time of Helmholtz, whose masterpiece stands as a fitting monument to his searching investigations. His arguments in favor of the just scale, i.e., that justly intoned chords possess a full and saturated harmoniousness and that they flow on calm and smooth, are strong and well supported by evidence which he submitted.³ Likewise, Redfield relates that the only person who does not prefer pure harmonics to tempered is the person who has never heard them.⁴ Further, Lloyd, in one of his recent works, makes an ardent appeal for just intonation.⁵ His further statement in

the same work that a quartet of string players approximate to the pure scale which is all the trained ear demands, is made without any supporting evidence.⁶ In reality, there are indications that string players tend to evade the pure scale and to approach instead the Pythagorean intervals in their playing.

Greene conducted a study in which six professional violinists played unaccompanied in eleven performances. It was disclosed (1) that they played in neither the just nor equally tempered scale. All agreed exactly as to the direction of typical interval values, with minor variations as to the extent of deviation; (2) as compared with both just and equally tempered intonation, major seconds and major thirds tended to be expanded, minor

seconds and minor thirds, on the average, were contracted; (3) the average extent of each of the four intervals approximated its theoretical magnitude in Pythagorean intonation.⁷ Thus there are indications, as stated above, that string players (the writer is a violinist), many of whom profess to play in just intonation, approach instead the Pythagorean intervals in their performances. Smith notes this propensity in reviewing the characteristic discrepancies between the just and the tempered scales. He relates that many of the deviations which professional musicians desire to make from the tempered scale are not toward the just scale but farther away from it. One noteworthy example, he reminds us, is the tendency to push the seventh scale degree or leading tone



An informal shot of the Southeastern Louisiana College Band, Brass Section, during rehearsal at clinic time. The District Four Clinic, an annual event, has drawn nationally renowned authorities to "Southeastern," Lee Lockhart, Dr. Harry Wilson and others.

up so that it leans very decidedly on the tonic. This tone in the even tempered scale is already one-ninth of a tempered half step sharp, thus indicating that the tendency in actual practice is to merely increase the breach of the seventh scale degree between the natural and tempered scales by approximating the Pythagorean."

The writer is not opposed to flexibility in pitch of tones by performers. He believes, in fact, that deviations either sharp or flat of normal frequency when desired are facilitated through the use of the tempered scale. Generally, tones of the equally tempered scale lie somewhere between the extremes in pitch established by the sharper Pythagorean scale tones and the flatter just scale tones. Consequently, a compromise in pitch either sharp or flat of normal frequency would be more easily attained than with the adoption of either the just or Pythagorean scale.

The approximate midway position of the tempered scale is particularly significant in the manufacture of "pitched" instruments such as the reeds, woodwinds, and brasses. To build them in approximate Pythagorean intonation would limit their most satisfactory usefulness to playing in no more than perhaps three keys. Moreover, to build them so as to conform to all of the countless wanderings of the just scale, more than seventy tones to each octave according to Foley," would prove impracticable if not impossible. On the other hand, to build instruments to conform as closely as possible to the twelve tones, some of which are compromised, in each octave of the tempered scale is somewhat simpler than would be the case if seventy tones in each octave were indicated.

However, aside from manufacturing considerations, there is strong authority

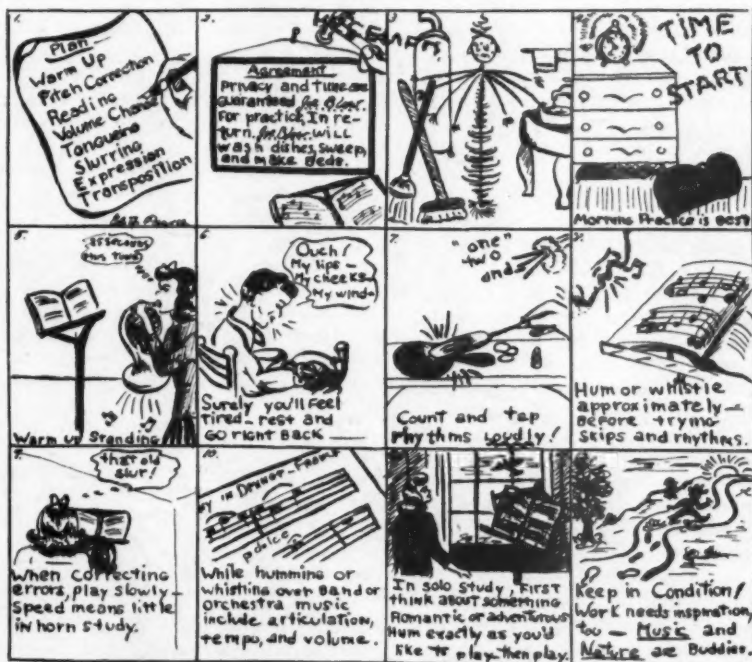
for the statement that the equally tempered scale is preferable in our present state of musical advancement. One of the most significant statements favoring the tempered scale comes from the avowed just intonationist, Helmholtz. He said that there can be no question that the simplicity of tempered intonation is extremely advantageous for instrumental music, that any other intonation requires an extraordinarily greater complication in

the mechanism of the instrument, and would materially increase the difficulties of manipulation, and that consequently the high development of modern instrumental music would not have been possible without tempered intonation.¹⁰ The eminent English scientist, Sir James Jeans, points out that Bach advocated the system of equal temperament and not only tuned his own clavi-chord and harpsichord to it but he

(Turn to page 21)

Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr.
Dobbs Ferry, New York, High School



French Horn Practice

Accomplishment on French Horn is rewarded by the appreciation of your band and orchestra friends, your director, and the public. Good horn playing is irresistible. You can earn this appreciation by practice. It must be your problem, your arrangement, your work. The cartoons are you and your daily practice.

Question: How can I decide on a mouthpiece, cup size helpful for school work?

Answer: Insert a dime flat over the cup. If the dime centers itself or sings into the cup at all, the mouthpiece should feel handy for general short-notice school work. (See sketches November 1940, May 1943).

Question: I saw a double horn with a rotary type thumb valve which was located farthest from the mouthpiece. This design does not appear in your June 1943 sketches.

Answer: Certain models of Geyer,

Knopf, and Olds double horns use this design. Thumb valves may be located in several different places with little difference in playing results. The action is usually best where the thumb lever is straight and where it connects with the valve by the shortest possible route. The less "side-wise" motion there is, the better it feels to the thumb.

Question: Should I check my pitch against the tempered scale (piano scale), or against the natural scale (singer's scale)?

Answer: Most directors like "solid", "on-the-beam" horn pitch for general ensemble work. However, solo and small group passages need the human touch of the natural scale with a high-pitched 3rd (M1) and 7th (T1). To check your horn's intonation, play beside a well-tuned piano, comparing every tone of your chromatic scale with its equivalent on the piano. Write down the correction (lip, hand, valve slide, thumb substitution) you found handiest for each faulty tone.

¹John Redfield, *Music a Science and an Art* (New York: Alfred A. Knopf, 1928), p. 84.

²William D. Revell, "Just Intonation," *School Musician* VI, No. 5 (January, 1935), p. 21.

³Herman L. F. Helmholtz, *Sensations of Tone* (4th Ed., New York: Longmans, Green and Company, 1912), p. 266.

⁴Op. cit. p. 189.

⁵Llewellyn S. Lloyd, *The Musical Ear* (New York: Oxford University Press, 1940), p. 8.

⁶Ibid. p. 74.

⁷Paul C. Greene, "Violin Intonation," *Journal of the Acoustical Society of America* IX, No. 1 (June, 1937), pp. 43-44.

⁸Claude Smith, "Tone in Wind Instruments" Unpublished Master's Thesis, Northwestern University, (1936), p. 12.

⁹Arthur L. Foley, *College Physics*, Third Edition, (Philadelphia: The Blakiston Company, 1941), p. 542.

¹⁰Op. Cit. p. 320.

¹¹Sir James Jeans, *Science and Music* (New York: The MacMillan Company, 1938), pp. 174-175.

¹²Charles A. Culver, *Musical Acoustics* (Philadelphia: The Blakiston Company, 1941), p. 76.

¹³Robert Morris Ogden, *Hearing* (New York: Harcourt, Brace and Company, 1924), p. 195.

¹⁴James L. Mursell, *The Psychology of Music* (New York: W. W. Norton and Company, 1937), pp. 131-132.

A PRIVATE Lesson EACH Day for EACH Pupil

Impossible? Perhaps Not

Two Interesting Short Articles By

Jules S. Bourquin,

Director of Instrumental Music,
Bartlesville, Oklahoma, Public Schools.

● **ALMOST EVERY DIRECTOR** has wished that every student in his band or orchestra could take private lessons. Likewise, there are very few bands or orchestras in which each student can afford to study privately. Another problem in most organizations is the dislike many of its members have for home practice. Most of this dislike for practice is because the student does not know how to practice, but it is never-the-less real. Most students enjoy taking lessons and going to rehearsals.

With these problems in mind we re-organized our summer classes last summer and changed them from instrumental classes into teacher training classes. The only attempt that was made to teach the cornetists to play cornet was through teaching them how to teach cornet. All problems were discussed from a teacher's standpoint and from the angle of getting the young teacher to be constantly using his head and figuring how, why, and what can be done about it. This was done in all sections; however, not in the beginning classes.

Many of our summer students were quite shocked, and many overjoyed when it was announced that no one need do any more home practice, in the ordinary sense of the word. The average youngster's practice routine does very little more (especially if he does not study privately) than make him tired, and sometimes disgusted. The class was told that they had been

trained to teach and now each one would be given a job. Barbara Battle was to give a private lesson each day to Barbara Battle. Everett Dewees was to do the same for Everett Dewees. In other words, instead of going home and thoughtlessly blowing or bowing, each one was to go home and give himself a lesson. This work, or these lessons, would accomplish something if each student (or teacher) was thinking and watching carefully as every good teacher should.

We all agree that practice should be done from this point of view, however, pointing out to the pupil that he is really the teacher when he is at home gives him a new slant on the procedure. It also gives a little lift to his ego. We feel that this program will help the private pupil to get more value received from his lessons. It gives the pupil who does not study privately a chance to make each practice period a worth while experience. In both cases improvement will be more rapid, and we all know that nothing succeeds like success.

An Evening at the McClintocks

● **IF YOU ARE A MUSIC LOVER** in Bartlesville, Oklahoma (and there are many music lovers in Oklahoma), you are apt to receive at most any time an invitation to spend an evening at the McClintocks.

Upon arriving at the McClintock



● Mr. Bourquin

home you are very graciously received by both Mr. and Mrs. McClintock. When all of the guests have arrived, you are handed a neatly typed concert program, complete with program notes. The program this evening may be an all Bach program, an all Russian program, or just a fine arrangement of concert numbers such as you love to listen to in any fine concert hall. Mr. McClintock steps to his record library, arranges the records on the phonograph, and everyone relaxes for a half hour of excellent music. During intermission (yes, there is an intermission too), conversation flourishes, embellished with refreshments. Soon it is time for the second half of the program. At the close of the second half of the program one hates to leave the friendly atmosphere of the McClintock home, however, tomorrow is another day, so you say good-bye with many thanks for a delightful evening. Secretly you hope it will be oft repeated.

The genial young man who was our host is seventy years of age. He is strictly an amateur musician. When he was ten he took a few lessons on the old cottage organ, and from that meager beginning he gradually built an interest in good music which grew to be a source of enjoyment. He has sung in choirs, directed choirs, and done a great deal of barbershopping ever since he was eighteen. He even played the cello for a while, but quit when he found it was making him bow-legged. On the side, he has found time to be one of Bartlesville's leading men in civic, business, and financial affairs.

Mr. McClintock has a message to school musicians of today who are enjoying their musical activities in school. I quote: "When you get out



This is Director Bourquin's Elementary School Band. He also directs the Elementary Orchestra and the Central High Band.

of school and into the business or professional world, never let your interest and enjoyment of music die. At times the flame may smoulder, due to outside cares, but never allow it to go out. In the sunset years of my life I find my enjoyment of music a treasure chest of unusual moral excellence. Every day we invite to our home some of the greatest artists of all time to perform for our enjoyment masterpieces of the musical art, the great classics which have borne the test of time and live on and on to give pleasure and satisfaction to countless souls who can enter into the joys of great music. For the expenditure of a dollar, plus tax, I can hear as often and when I please the great Baroque organ in the Germanic Museum of Harvard, as E. Power Biggs plays Bach's Toccata and Fugue in D Minor. The thought is almost beyond belief."

Mr. McClintock has a large library of recorded music, also books of music history, biography, and other aids to the appreciation of good music. Both libraries are used together. From his recordings he has built thirty-six com-



The McClintocks in their lovely home, entertain with music.

plete programs. These programs are patterned in style after those of the New York Philharmonic.

Music has meant much indeed in the lives of the McClintocks. When a

young man, it was his love of music which caused him to meet the girl, I quote: "Whose shoe I was unworthy to tie, but whose corset I have laced many times."

The Band Directors' Correspondence Clinic

By C. W. Coons, Supervisor of Music
Tullahoma, Tenn.

Here are some pointers concerning marching exhibitions gleaned from various points over the nation.

New Uniforms (?)

If you are outfitting a new or expanded band with uniforms, white will be the most practical and obtainable costume; and under lights on a football field, it is probably the best looking, with the exception of crimson, against the green of the turf. (For later inside performances, dark trousers and skirts with white shirts are much more dressy, actually, than colored uniforms.) It will make a striking effect when marching. If you alternate ranks uniformed in white with the regular uniforms, or, if you have a large band, it will be especially striking if you make the outside or the next to the outside ranks and files in white with the rest of the band in the colored uniforms. For stadium marching, the white-garbed players a square, oblong, letter, or emblem in the center of the band.

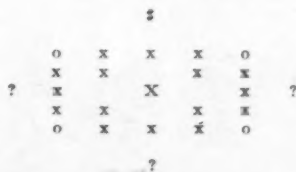
The Square Band

For new groups of limited numbers, or for the larger band that desires to split itself into two, three, or four maneuvering groups, the square marching unit is the answer. This type of formation makes a band as mobile as an army jeep. By using twirlers on the corners and leaving symmetrically placed blanks in the ranks a small group can be made to look larger than it really is; it can be further expanded in appearance by using a drum major or (better) a majorette on each side, for, since only flank turns are used

with a square band, every side is a front and the band will automatically fall under the direction of the drum major toward whom it is facing. The following is a diagram showing how a group of 17 instrumentalists can be "blown up" into a square band marching 5x5; also, note how the extra drum majors expand the apparent size of the band.

Legend:

- x—instrumentalist
- X—bass drum
- o—twirler
- z—drum major
- ?—optional drum major



The blank spaces around the bass drum are not noticeable, especially if you are marching a 7x7 formation instead of a 5x5; these plus the 4 twirlers will allow 41 players to march in a square of 7x7, 28 in 6x6, and 17 in 5x5 as per diagram.

In this formation, a band uses flank movements for all turns and a to-the rear march for its countermarch. Since it maintains at all times the same side toward the various points of the compass, it is impossible to reverse the band and get mixed up on maneuvers with the up-side-down

or backward letters that sometimes result from such reversals. Any regulation maneuvers may be used except the pivot and countermarch—and they are possible but inadvisable.

Noel

A Christmas Potpourri for
Band or Band and Chorus



FULL BAND
\$2.00

A brand new band potpourri of everybody's favorite Christmas Carols by Ronald K. Prescott. This is more than a simple medley and yet it does not approach the proportions of a fantasy. It can be handled easily by class C and D bands.

Noel is arranged for band, but it is very effective when used with a chorus.

Chorus parts in CHRISTMAS
CAROLS AND FOLK SONGS. 30c

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MUSIC at Your Finger TIPS

A School Music Library System that Saves Time

By Leland R. Long

Band and Orchestra Director, C. K. McClatchy Senior High School

Sacramento, California

● HAVE YOU THOUGHT ABOUT THAT MUSIC LIBRARY SET-UP OF YOURS RECENTLY? Better I might ask, you to forget it? There is probably no more important consideration in the entire music department, unless it is the teaching of fundamentals. Yet how many of us get busy and organize our music library thoroughly? It takes a bit of drive and some know-how to get started; but what a relief to have that part of one's job settled once and for all. It is an easy matter to keep a system in operation after the ground work has been laid.

In his article in *The SCHOOL MUSICIAN* for May, 1943, entitled "How to Systematize Your School Music Library," Adam P. Lesinsky has suggested how it may be done. This is not an attempt to cover as broad a scope as he did, but simply to tell of the progress made in reorganizing the music library in one particular school, namely the C. K. McClatchy High School in Sacramento.

C. K. McClatchy is a comparatively new school, having just completed its seventh year in operation. It takes

pride in its musical organizations; especially the brilliantly uniformed military and concert band of approximately sixty pieces. The method of handling music was revised this year to accommodate increased enrollment and a more extensive sight-reading program. The expenditure of several hundreds of dollars for new music also made necessary the revision of the former alphabetical system of filing music. It is with the thought of passing along the outcome of some of this experience, in the belief that certain fundamental objectives have been attained, that this is submitted.

A music library system which permits full use of available material, one in which the music used is returned to the files in the same condition as when issued, all parts accounted for, is a good system. If this is accomplished with a minimum of time and effort expended by student librarians and director, it is still a better system. If the music library system makes possible exact knowledge of the location of all parts at any given moment, and combines this with the above mentioned attributes,



We have a permanent, quickly accessible record of each piece of music contained in the library in this index.

It is a superior system.

These were the main objectives we had in mind in making the revision. I say *we* advisedly, because a fairly large number of people were brought into the picture before the project was completed. First, it was necessary to enlist the support of the school administration, for equipment was needed and some expense was involved. Principal S. A. Pepper and Supervisor of Instrumental Music George Von Hagel gave whole hearted support when the project was suggested to them. It is always a wise move to have administrative backing in undertaking any extensive project, particularly since other departments may be involved.

Secondly, it was both necessary and expedient to sell the idea of the need for a better system to the student librarians and our one N. Y. A. assistant. Their enthusiasm was particularly important in carrying out much of the routine work where attention to detail and a high degree of accuracy were desirable. The motion that this was an opportunity to be of service to the musical organizations and likewise an opportunity to learn was stressed in presenting the matter to them. Their future work in the li-



Most of the effectiveness of a music library system is lost unless the folios are of heavy enough material, provided with deep pockets, to adequately safeguard the music contained in them. Since our music was to be filed horizontally rather than vertically, as in steel filing cabinets, we use folders of extra heavy tag board.

brary, in addition, could be carried out much more efficiently through the knowledge gained in setting up the system.

Our first step in the actual reorganization of the library was to install separate card index files under three main classifications: Band, Orchestra, and Chamber Music. We had the 3 x 5 cards printed in the school printing shop, using pink cards for band, blue for orchestra, and white for chamber music. Since *Chamber Music* was the smallest classification, all solos, method books, miscellaneous scores, and text books on marching maneuvers, etc., were allocated to this file.

I might add that a considerable proportion of the new music was for small ensembles, including works for string orchestra, brass and woodwind groups in as many different combinations as possible. The writer is of the opinion that the extensive use of chamber music is one of the best and surest ways of producing thoroughly musical large organizations. A broad selection of music of this type has already been of considerable advantage in providing program material for P. T. A. programs, junior music group recitals, and for all occasions where the larger organizations were not required. While admitting a rather free interpretation of the term *Chamber Music*, we classified all of this material in the white card index.

In addition to using cards of different colors, as a further safeguard against confusion in locating cards and filing, we used the headings Orchestration, Bandstration, and Chamber Music for each of the three types of index card. The cards contain the following essential information: File Number, Title, Composer, Publisher, Type (sometimes labeled character), Date Published, Inventory of Instrumentation, and the Total Number of Parts.

The back of each card is designed to be a permanent record of the use of the composition named on the opposite side. Headings include the date performed, the occasion, and the director's personal reaction. This record is pri-

C. K. McClatchy Senior High School Music Library
Chamber Music Date _____

File No. _____ Publisher _____
 Title _____
 Composer _____
 Type _____ Parts (Woodwind or Brass) _____
 Score (Conductor) _____
 Piano (String) _____
 Parts _____

C. K. McClatchy Senior High School Music Library
Orchestration Date _____

File No. _____ Publisher _____
 Title _____
 Composer _____
 Type _____

First Violin A
 First Violin B
 First Violin C
 Second Violin
 Third Violin
 Viola
 Cello
 String Bass
 Flutes I & II
 Oboes I & II
 First Clarinet
 Second Clarinet
 Bassoons
 E Flat Alto Saxophone
 B Flat Tenor Saxophone

First Horn in F or E Flat
 Second Horn
 Third and Fourth Horn
 First Trumpet
 Second Trumpet
 Third Trumpet
 I & II Trombone
 III Trombone
 Tuba
 Drums
 Tympani
 Harp
 Piano
 Conductor
 Full Score

We use the headings Orchestration, Bandstration and Chamber Music for the three types of index card. The cards contain the following essential information: file number, title, composer, publisher, type (sometimes labeled character), date published, inventory of instrumentation, and total number of parts.

marily a means of assuring complete use of the library in the sight-reading program. It also serves as an aid to memory for the director in selecting programs from year to year. Its value as a permanent record more than compensates for the amount of bookkeeping involved.

As a further precaution against improper filing, different letters were used to designate band, orchestra and chamber music. March sized band music was given the letter M followed by the number, as M23 or M44. Octavo

sized music was listed under O for the band, quarto under Q, and foreign, over-sized editions under F. Orchestra music was filed under three different file letters, S for small or octavo size, A for American or quarto, and E for European or Breitkopf and Hartel size. File letters chosen for chamber music were CS and CL, for small and large respectively. These letters, printed boldly in India ink on the outside end of each manila filing folder, along with the title, composer, and organization, practically guarantee that the librarians will get the music back in the correct place.

Since our music was to be filed horizontally rather than vertically, as in steel filing cabinets, we used extra-heavy tag board in making the folders. These were cut out the same width and double the length of the music, with an inch or two left over for folding. The narrow left-over strips were used for the march-sized music. A cello floor board turned out to be a very satisfactory implement to use in creasing the middle of the folder, leaving a flat, squared-off sur-



McClatchy High School takes pride in its musical organizations, especially the brilliantly uniformed military and concert band of approximately sixty pieces.

Robbins NEW BAND PUBLICATIONS



MARCHING ALONG

A fantasy for mixed voices and piano duet.
Arrangement and original music by Domenico Savino.
Additional text by John Latouche.

Domenico Savino arranged this ingenious fantasy of America's most patriotic songs — "Anchors Aweigh", "Over There", "The Marine's Hymn", and "Marching Along Together" — and added his own original music to enhance the presentation. It can be performed by choral group and band, or choral group and piano duet. It can also be performed as a piano duet composition, or as a band selection.

Standard Band, \$5.00

Symphonic Band, \$7.50



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Comin' In On A Wing And A Prayer.....	Arranged by Paul Yoder
The Squadron Song.....	Paul Yoder
Manzanillo A Feist Publication.....	Paul Yoder
The Song Of The Seabees.....	Paul Yoder
The Hills, The Devil And MacArthur.....	Graham T. Overgard
Standard Band, 75c	Symphonic Band, \$1.25

United Nations On The March A Feist Publication Wm. C. Schoenfeld
Standard Band, \$1.00 Symphonic Band, \$1.50

Educational Division

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face at the end. The point of a pair of scissors was drawn along the line at the point of the crease, using the floor board as a ruler and making a slight groove in the tag board surface. Using the board, it was easy to make the width between the two creases conform exactly to the thickness of the orchestration. Strips of Scotch tape placed along the outside of the creases to prevent tearing completed the process.

The next procedure was to number all of the music contained in the folders according to a specified arrangement. For the band we used the order suggested by Prescott and Chidester in "Getting Results with School Bands."

Orchestra music was arranged in the usual score order and numbered. Brackets were placed around the first and last numbers in each orchestration, as (1-65), showing the complete number of parts.

This procedure, while requiring considerable time and attention to detail, was essential to the entire plan. By combining numbering with making out the mimeographed inventory sheets which were pasted on the inner cover of each folder, we avoided duplication of effort in removing the music from the files more than once. All unstamped music was also stamped at this time. When the music was finally returned to the files, the work was complete and we were ready to go.

Preparing a lot of new music for the files presented an additional problem. Since the music had been arranged alphabetically according to title, it would have been necessary to shift a large part of the library from shelf to shelf each time new music was added to make room for the new numbers. To avoid this contingency in the future, and to prevent balling up the numbering system, we simply added the new numbers at the end, giving each one the next higher number than the last. In this way no further shifting of music would be required.

Our last step was to secure two sets of heavy, permanent type music folios, one for band and one for orchestra, to protect the music while in the hands of the students. Most of the effectiveness of a music library system is lost unless these folios are of heavy enough material, provided with deep pockets, to adequately safeguard the music contained in them. We had previously called upon the school printing department to print large cards with the sign-out agreement at the top, promising return of the folio in ample time before the next rehearsal. Students were not permitted to remove any parts from the folio, but were required to take the whole folder plus contents, leaving the sign-out agreement card in its place.

The folios secured were black, and were attractively labeled with white ink which made them easily legible at some distance. Precisely the same order was used in numbering them that had been used with the orchestra and band music. The addition of a sorting rack on the wall adjacent to the music library cabinet, and a pigeon-holed cabinet on wheels to contain the folios, completed our project.

Putting the system into effect was a
(Turn to page 34)

Chapter XIV, p. 170, "Administration of the Band Library".

Buy Another
Bond Today!

School Music News

Section of The School Musician

More Music
for Morale

VOL. 15, NO. 2

OCTOBER, 1943

PAGE 17

NEW MARINE WOMEN'S BAND

The formation of a Marine Corps Women's Band is under way. First women's Marine band to be authorized in the history of the Corps, it will have a personnel of 43 and will be stationed at Camp Lejeune, New River, North Carolina, releasing male musicians there for field duty.

The women will undergo regular basic training at Camp Lejeune before entering the band. Like their male counterparts, they will be prepared to be Marines first and musicians second.

The women's band will pace parades, play for inspections and reviews, present concerts, and perform all other functions regularly assigned to the male bands.

The roster provides for a master technical sergeant, two technical sergeants, a drum major, a staff sergeant, 10 sergeants, 12 corporals, and 16 privates, including privates first class.

The Marine Corps hopes to make its first women's band one of the best in the country, measuring up to the Corps' world-famous musical tradition.

Lenoir, N. C. High School Band Elects Officers

The elected student officers for the year in the high school band of Lenoir, North Carolina, are as follows: *President:* Charles McGimsey, *Vice-President:* Glenn McCulley, *Secy.-Treas.:* James Broyhill, *Business Manager:* Henry Parker, *Reporter for the School Paper:* Floyd Blackwell, Jr.

The band has one of the most promising outlooks in many years. The students are working hard and putting enthusiasm into their work and new players promoted from the junior bands are showing exceptional ability.

The band will play for eight home high school football games and will play a concert for Navy Day in October and give its annual Christmas concert just before the holidays.

New Man at Elkhart

Elkhart, Ind.—Mr. Gerald A. Bettcher, who was Associate Director in the Instrumental Department of the Elkhart City Schools, received a commission in the United States Navy. He has been replaced by Mr. Howard Kilbert, who for the past two years has been teaching in the Prescott, Arizona public schools. He is a graduate of Northwestern University, and has charge of the Grade and Junior High School Bands here in Elkhart. Miss Loretta Carlson, string instructor the past few years, has been promoted to Associate Director of Instrumental Music and has charge of all string work. David Hughes is Director of Music.

A Tribute to Every School Musician

UNITED STATES TREASURY DEPARTMENT



*For distinguished services rendered in behalf of the
War Savings Program this citation is awarded to*

The School Musician

Given under my hand and seal on

August 14, 1943

Wm. M. C. [Signature]

This high recognition of merit, though addressed to your magazine is really a tribute to every school band and orchestra, every school musician in the land, for your marvelous and continued effort in the total war—total Victory program. It is you who have done these marvelous things. We have merely reported your deeds. Even to have done that, we are proud and grateful.

New at Windfall

Windfall, Ind.—Miss Mary Ruth Peck is the new Director of Music in the schools here. Miss Peck came to Windfall from English, Indiana, and is regarded as an excellent addition to our teaching faculty.

Means at Sapulpa

Sapulpa, Okla.—The new Director of Instrumental Music in the Sapulpa Schools, Director Millard B. Means has taken over his duties and is expected to show some fine improvements in our musical organizations here this winter.

Chidester at No. Texas

Denton, Tex.—Dr. Lawrence Chidester, for several years on the faculty of Western Reserve University, Cleveland, Ohio, is here now at North Texas State Teachers College, as Associate Professor of Music. Mr. Chidester is well-known throughout the United States through his writings in *The SCHOOL MUSICIAN*, particularly on the subject of the European Band of which he made an intimate study a few years ago.

Dawson to Denver

Denver, Colo.—At the Manual Training High School here this year, school musicians are progressing under a new Director, Mr. Paul C. Dawson, formerly at the Thomas Jefferson High School, Council Bluffs, Iowa.

Coons Goes South

Tallahassee, Tenn.—That genial scribe of *The Band Directors Correspondence Clinic Column* appearing regularly in *The SCHOOL MUSICIAN*, formerly of Hoopes-ton, Illinois, where he was supervisor of instrumental music, is now here in a similar capacity. While his band is not a large one, some of his material from the last school term having been absorbed by the armed forces, Director C. W. Coons, opened the Fall season with quite a display of music and marching at the first football game before a practically all soldier audience. His versatility is a refreshing adventure and assures the local population of stimulating advancement in the music department during the coming school term.

Wright of Miami Fills Hole in "Man Power"

Miami, Fla.—Al. G. Wright has resigned his position as Director of Music at Miami High School for the duration, and has entered the services of the Army Air Forces as a Machine Shop Instructor at the new Miami Air Depot.

Taking over during his absence, is Tom Steunenbergh, formerly a member of the Music Faculty at the University of Miami.

Mr. Wright has appointed Amado Delgado of The Hillsborough High School, Tampa, Florida, as acting President of the Florida Orchestra Association during his leave.

Boy with Baritone Wins Many Honors and Encores

Marshfield, Wis.—Donald Struck of Marshfield, Wisconsin, was one of the featured soloists at the thirty-first annual convention of the Central Wisconsin Teachers Association on Friday, Oct. 8th.



Donald Struck and Baritone

His artist accompanist was Mrs. Glenn Tinkham, whose husband is the principal of the school. Donald, now a senior in this new half-million dollar high school, is also first chair baritonist in that school's well-known band. He has been a first division winner in the 1940, '41, '42, and '43 Wisconsin solo tournaments as well as a first division winner at the Duluth Reg. 11 festival in 1942. He has played 1st chair under Dr. Frank Simon, and first chair in the U. of Wis. summer clinic band in 1942. During the past summer, Donald played with a Chicago band.

Albert Schleunes is Director of the Marshfield High School and Marshfield Municipal Band and has been Donald's teacher.

Offer Prize for Best Patriotic Music Poster

With the reopening of schools this month, junior and senior high school art students in all parts of the country are being invited to compete for national prizes to be offered for the best posters depicting music's inspirational effect on the nation's war effort. The contest, sponsored by the Music War Council of America, is being conducted by Scholastic Magazine as part of that publication's 17th annual national scholastic art awards competition in the fields of art, literature, and music.

In announcing the contest, Howard C. Fischer, executive secretary of the Music War Council, pointed out that the "Music at War" theme gives contestants in the poster classification of the art awards competition unlimited opportunities to express a wide variety of impressions of music's wartime service to the nation. He cited, for example, music's value as a morale builder on home and fighting fronts, its use to stimulate war bond purchases at public rallies, the effect that band music has on the spirits of groups of young men leaving home to be inducted

into the armed forces, and the role of music in industry, where it is being widely used to relieve fatigue and boredom on monotonous but vital war jobs.

Cash prizes totaling \$280 will be awarded for the best music at war posters. Entries will be exhibited regionally throughout the country beginning next February and finalists will be judged next April in the fine arts galleries of the Carnegie Institute, Pittsburgh, by a committee of outstanding artists and art critics.

The Music War Council, whose headquarters are at 20 East Jackson Blvd., Chicago, is a non-profit organization founded 18 months ago to mobilize the forces of music in support of the national effort. It has been responsible for a general music for victory movement participated in by thousands of musicians, both professional and amateur. The music at war poster contest is expected to further develop public consciousness of the fact that the fine arts are aiding the successful prosecution of the war by the courageous fighting men at the front and the tireless workers in essential war industries.

From Rye, N. Y. Comes News of New Book Now in Work

By Marilyn Gibson

Public Relations Chairman

Rye High School Musical Organizations

Rye, New York—Dr. J. T. H. Mize, head of the Music Department of The Rye High School and Consultant in Music in New York City, has returned to school after a very busy and eventful summer. Among his activities, which included lectures on Jazz to several New York audiences, was his serving The Office of War Information on a series of question and answer programs which were recorded and sent, and broadcast by short wave, to the armed forces overseas. On one of these programs, one dealing with the soldiers' often-repeated question of "Is Jazz being taught in the American schools?", he took two students of the "American Music Classes"



Dr. Mize Writes Book

in to record a "classroom scene." These students, Peggy Peters and Oliver Balf, appeared along with the eminent American composers Duke Ellington and Morton Gould.

Six New Volumes on Jazz

Doctor Mize's books are being revamped and enlarged to include a related series of six volumes. The first book, which we are using in our classes and which is being supplied in mimeographed form to a number of other schools, is concerned with "Definition, Classification, and Demonstration of the Sixty Styles of American Music". It has been enlarged to include such related styles and idioms as American Indian Music, Hymnody, Work Songs, and American composers who write in the European idiom." In addition to the various popular idioms such as the Kansas City, Boston, Chicago, and New Orleans styles of Jazz. Because of the enlargement of the series the publication date cannot be announced yet, although it is possible that the books may be available for the second semester.

Mr. Dotson on the Clarinet

By Russel Dotson, Mineola, N. Y.

How compelling is the urge in the child at about the age when he should begin the study of music, to express himself in that medium? Rather negligible I suspect. But something does start him off and at a phenomenal rate—phenomenal, at least, as compared to thirty years ago. It must be hundreds or more now to one then.

There normally exists in young children a primitive impulse to pound something or in other ways create a noise. A musical instrument appeals as a vehicle. They all eagerly want new toys. Parents and teachers consequently find them enthusiastically receptive. Father makes another sacrifice so that his child, by golly, will have one more advantage which was denied him and the supervisor has one more unit in that large reservoir of band potential.

There is no toy less thrilling at first than a musical instrument and children are notoriously impatient. It is up to some one other than the child to keep that

instrument from being relegated to the attic along with the Christmas train of cars.

But the baseball bat and glove do not find their way to the attic. Those things have initial, sustaining, increasing and permanent appeal. The horn has but the first. The others are to be created. And, unfortunately, with scant enthusiasm from the subject. But everyone knows that. The question is how.

The mortality rate is not high at the outset. There are the factors of primal instinct to make a noise; novelty of a new toy; the progressive steps of parental aid,—encouragement, promises, rewards, cajolery, threats, punishment, resignation and finally sullen surrender. These and other influences have been exerting their pull against a growing indifference on the part of the young player.

It is natural to suppose the boy likes a bat because of what it is used for. If he were taught to use it like a billiard cue in playing marbles his interest would wane

rapidly. He likes a mechanical toy because of what it will do on its own but soon tires of its monotonous lack of versatility.

These rudimental and universally known facts are set forth herein for the purpose merely of drawing a conclusion pertinent to our field of endeavor, to wit: Interest in the musical instrument can be sustained by the simple expedient of letting him do with it that for which it is intended.

That is what makes the baseball bat such a success as a toy. And it is well to regard the musical instrument as a toy for surely the youngster does, and strive to arouse interest on that level. Appeals to cultural advantages, or any other sort of ambition in respect of their toys meet with no response. They simply don't see it that way and do not want to. A toy is not a serious thing. It is something to have fun with.

So they must be shown how to have fun with it and the only known way to have fun with a musical instrument is to play music on it.

Assuming that the initial enthusiasm on the part of the child and the perseverance of parent—both of which start on a steady decline with the production of the very first note onward—together with the efforts of the teacher, has resulted in the production of six or eight notes, (my domain is exclusively the clarinet and I have no other toy in mind,) the time has come when the first thrill has worn pretty thin and cooperation from home has sunk to a low ebb. During this period practicing has gradually dropped off. It certainly has in effectiveness if not in actual time.

Since interest and future accomplishment can be gauged exactly by application to and time spent in practice the time to do something about it is here, at this early stage. And the thing to do is so obvious. Yet it is not done. Not by writers of methods nor is it done by teachers.

It is a matter simply of letting him play music. Let him use his toy to do the thing that attracted him to it in the first place—make music.

Right here some little investigation must be carried on to determine what sort of music will appeal. Fancy may lean to the popular ballad, the folk type of song or to something classical. The field is narrow enough to be explored, as to preferred type, in a short time because a child will not be familiar with many numbers and to be most effective something should be chosen that he will know very well. The thing then will have to be written out for him and if there is some copyright infringing it is inconceivable that any publisher is going to complain under the circumstances.

The success of the experiment depends on how well the number has been chosen. One of the most effective I have found at first is the bugle call "Taps". They all seem to know and like it. They find to their great satisfaction that they can make music and because they like it interest promptly picks up. The first bad spot on the road is safely passed. This then is a device for sustaining interest, the most difficult and most important function of a teacher.

However more rough going is ahead. The trail is beset with pitfalls—all of the same nature. Dull material. Nothing in musical literature is so dismal as clarinet practice material. So the stimulant must be given regularly and as often as needed. The response is unfailing.



You know it's takin' a sizeable satchelful of the old moola to put a first class hex on the Axis! Those ships and tanks and guns and planes don't come for free. Nossir! Plenty of lettuce is changing hands. And I mean puhlently!

Fact is, every one of us has got to dig down deep in the old sugar bowl if we're gonna come out on top. If you're gettin' a little more allowance these days . . . or doin' extra work after school . . . how about investing some in War Bonds and Stamps?

And when the family gets together to talk finance, be sure you sit in with a sharp pencil figurin' Uncle Sam's share!

A couple of those War Bonds'll come in right handy for one of those sweet toned Elkhart horns we've got planned for Post Victory production. Right now, keep yours tunesome and tempting—and we'll be back with more of the same, only better, the minute the finish whistle blows.

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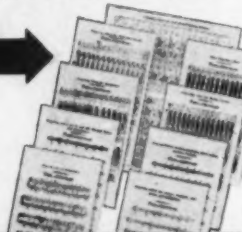
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If learning the "C" scale is somewhat postponed the disadvantage is more than compensated for by the early beginning of an effort to produce a musical tone and the development of a sense of intonation.

Certainly all that is needed to give a student a good musical foundation can be found within the limits of numbers known and liked by him. Teaching eighth notes by playing "Tape" is much more readily accomplished than by the use of some ugly, formless and meaningless combination of notes. It is because eighth notes are at once understood by the ear. Let the ear teach the eye. The reverse method is what gives the trouble.

All other problems of rhythm can be uncovered with a little thought and taught in the same manner. A two four melody, if a known one, rewritten in cut time serves as a complete and quickly grasped explanation of the latter. The waltz—and every child knows a few, points the way to the bothersome three to a beat meter.

Writers of the modern clarinet methods—I refer to the several inexpensive small books published in the last few years—have done more for school music than any other single factor. If the children had only the instruction books of twenty years ago there would be few survivors. Well done as these later works are they could be much more effective however, with more compelling and less original matter. It is perhaps impossible to compile material which will be universally efficacious for the obvious reason that a selection of numbers known and liked by all children could not be found. These books lack having on their pages material that appeals to the ear and though ever so good theoretically fail to sustain interest. Outside stimulus is required to keep the young student at the task. This needed stimulus is interesting material, material which is interesting because of its being known and liked by the student. That is the essence of my thesis.

The time arrives in due course when simple melody no longer suffices. It has served the purpose of holding interest and the development of certain faculties which must inevitably follow. But some purely mechanical exercise soon becomes necessary to facile playing. What better foundation on which to build could there possibly be than the three things created by the playing of melody, an understanding of the mathematics of musical notation, a striving for better tone and an awareness of intonation?

The time has not arrived however, to supply the boy with one of those old so called standard tutors. It never should arrive. A sensitive musician has evolved with refinement of taste and if he cannot have technical studies that measure up to his musical standard his interest flies out the window.

Fortunately it is not necessary for the teacher to write out suitable technical studies. There is an inexhaustible field for exploration of the highest musical worth. That is found in the literature for the violin. To survive it has to be good and good in every respect.

In about the same degree that violin literature excels in musical worth the literature written for the clarinet, the violinist excels in musicianship over the clarinetist. Each is the result of his practice material.

More sensitive musicians have demanded better writing and better writing has formed better musicians. I think they won't object if we browse around in their pastures.

Just, Pythagorean and Tempered Intonation

(Continued from page 11)

wrote the "forty-eight" (Wohltemperiertes Klavier) to prove that it enables compositions in all keys to be played without disagreeable dischords.¹¹ Culver reminds us that in order to provide for all possible changes of key using the just scale intervals it would be necessary to introduce at least seven-two notes to the octave, a number which, he says, would be entirely impracticable when dealing with instruments having fixed tones such as the piano and most wind instruments.¹² On the other hand, Ogden relates that the tempered scale of twelve equal intervals furnishes us with a very resourceful medium closely approximating all the significant harmonics. It conserves the principle of equal division, and permits free modulation of harmonic intervals.¹³

To critics of the tempered scale and to those who contend that equal temperament has had a damaging effect on music, Mursell replied masterfully when he stated that this seems a little hard to make good in the face of the tremendous and astoundingly successful development of music since Bach. More significant perhaps is his further statement that there seems reason to believe that psychologically and musically the tempered scale is in fact the most successful and fruitful standardization of tonal materials so far achieved.¹⁴

In view of the complications which arise out of an attempt to produce musical instruments into which are incorporated mechanical accessories sufficient to provide for all the possibilities of a just intonation, the writer finds himself defending the equally tempered scale for purposes of instrumental music in the schools. The equality of intervallic relationships facilitates the construction of wind instruments whose scale approximates the intervals of the tempered scale, thus contributing toward agreeable intonation. Too, simplification of tonality modulations ascribed to tempered intonation permits pleasurable exploitation by school musicians of the great body of musical literature which has accumulated over the past several centuries. One of our most urgent duties to these young musicians is to help them become acquainted with and enjoy the remarkably fine musical literature which we have at hand. The simpler tempered intonation is the most feasible standard by which this may be achieved.

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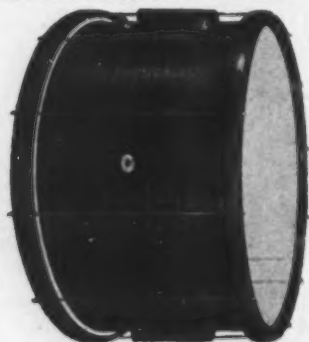
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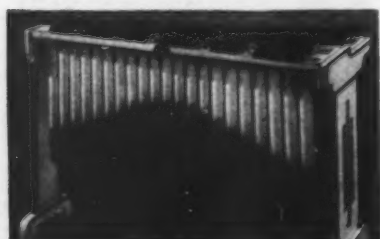
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A Course in Modern Arranging

Norbert J. Beihoff, M.B., Director, Beihoff Music School, Milwaukee

Lesson 1.

This course in modern arranging will enable any student, familiar with chords and fundamental rules of harmony, to arrange either piano music or an original melody for dance orchestra.

Students who are not familiar with the necessary harmony should save the magazine and continue this course after studying harmony.

We wish to emphasize that this is not just an article that can be read through casually, but will require study and a practical application of examples and instructions.

Individual questions can not be answered as this would require too much additional time which is not available, and usually the questions will automatically be explained in succeeding lessons. We also request that material be not sent in for correction or suggestions until the entire course is completed at which time we will invite this material.

The first step in writing an orchestral arrangement from the piano music is to know the basic harmony of the number. If the piano part is marked with the chord symbols, as most numbers usually are, check them for accuracy, and if not, the number must be analyzed for the correct harmony, and the names of the chords marked underneath the melody. Students, unable to do this will be forced to acquire additional knowledge in harmony, and required to utilize music that is marked with the chord names usually above the ukelele diagrams.

THE COMPONENT PARTS of an orchestral arrangement are the MELODY, the HARMONY, the BASS, the ACCOMPANIMENT, both rhythmic and harmonic, the COUNTERMELODIES and the FIGURATION. — — — Memorize this.

Small orchestras, because of a limited instrumentation, can use perhaps only the first two, with the bass and accompaniment played by piano. Larger orchestras use all of the component parts. The most important are the melody and the harmony, therefore our next step will be to

show how the melody is harmonized.

The usual method of harmonizing a melody for orchestral purposes is in trios, such as three saxophones, three brass instruments, three violins and in small orchestras a combination of these three groups. Instead of writing for a certain kind and number of instruments we will study the actual harmonization of a trio, technically called three voices, meaning three instruments, and later adding to these, the piano, bass, banjo and drum parts which constitute the BASS, and the ACCOMPANIMENT.

This will quickly enable any combination of instruments to perform experimental arrangements, and in this way provide students with an incentive. These three voices can be adapted to almost any three melodic instruments and if transposing instruments are employed the chapter on transposing will enable students to do this in a few days.

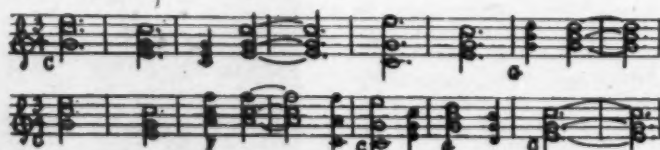
This trio is really the nucleus of an orchestration around which the entire arrangement is built.

TRIO—A trio consists of the melody and the two remaining voices which constitute the harmony. The following rules and restrictions are to be followed in writing trios. Study and memorize them.

1. The interval between the voices should never be more than an octave apart and usually a 6th or m. 7th. Close harmony sounds best.
2. The two harmony notes should progress smoothly, avoiding wide jumps and progressing to the closest chord tone in the following chord, if possible. Wide jumps are permitted for special effects.
3. Try to utilize the complete chord in both major and minor or any three tone chord, and in four tone chords usually omit the root or the 5th. In 5 tone chords usually the root and the 5th are omitted.
4. Try to avoid crossing the two harmony voices and always avoid crossing the melody.

Additional suggestions will be given

Example 1



Example 2



Example 2a



later, these being the most important for the beginning.

We will now give examples of trio writing, selecting at first melodies where the actual notes of the melody are part of the chord which is used to harmonize the melody note. We have selected this type of melody because it is of course the least difficult to arrange.

Analyze these melodies and the trio arrangements, but do not attempt writing an arrangement until this lesson is completed and understood.

In the first example notice the chords marked underneath the measures, changing whenever the harmony changes; this method of marking chords is absolutely essential for some time and until a complete instantaneous knowledge of harmony is acquired. In this example the melody in each measure is one of the chord tones, requiring merely the addition of the two remaining chord tones to complete the trio. In the 5th measure the harmony was changed from close to open to show the possibilities. This was done again in the 12th and 13th measures.

See Example 1

In example 2, the 3rd measure, the use of an incomplete 9th chord is shown. Notice how the jump in the melody in the 2nd measure produced a natural change from close to open harmony with a return to close harmony in the following measure. In the 4th and 5th measures the same process is noticed. Notice the smoothness of the harmony.

See Example 2

In Ex. 2a the same melody is employed, "I'm Not So Much To Blame", by A. U. Gust, but the trio is altered by sustaining the two harmony notes wherever possible. Compare these two examples. It is not necessary to have the same time value in the harmony notes as in the melody, which can produce varied effects and contrasts.

See Example 2a

The melody does not always consist of notes that are part of the chord used to harmonize the melody, but employs many other tones that are called PASSING TONES. These can be harmonized in several ways. Usually two notes of the chord can be used to harmonize these passing tones, to form the trio. The two tones are selected that will in themselves produce a consonant chord, or at least the chord tones selected should not be an extreme discord such as a minor 2nd, or any interval of a half step. Many times it is possible to sustain the harmony notes from one beat to another during which the passing tone is played. While learning to arrange it is best to avoid numbers which have a great many unusual passing tones, especially those where the passing tones are used in the melody to produce many ultra modern effects by having the melody discordant to the entire harmony.

ANALYSIS—We suggest that students obtain orchestration parts containing vocal trios, and also violin trios and analyze them to obtain additional examples. In example 3 is shown part of the piece "My Dear Sweetheart", Pub. by us containing passing tones in measures 1, 2, 5 and 7 which are marked for identification. Notice the sustained type of harmony used to produce a trio. More ex. in next lesson.

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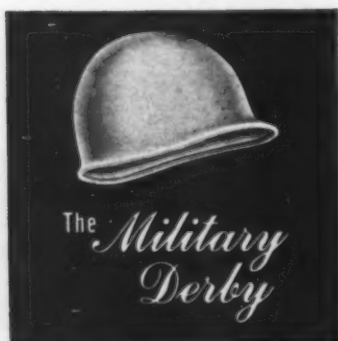
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Drumology

By Andrew V. Scott, New York, N. Y.

Question: Was the "Three Camps" used in the United States Army before the Civil War? I have been informed that this drum beat was the first to be used in the military service.—F. P. Krause, Stroudsburg, Penn.

Answer: In the days before barracks were built, English troops were billeted in the taverns. It was essential to appoint some central parade ground on which detachments for duty could assemble and receive their orders. In the center of the square, the colors were posted. A drummer boy (drummers were boys in those days) would station himself beside the Color Post, and at the command from a superior would play the "Drum Call" for the troops to assemble at the colors for guard mounting and orders. This call eventually became known as the "Drummer's Call", and is conceded to be the oldest of all drum calls. Guard mountings date from the 17th century, and that, my friend, is quite a jiveroo before the Civil War!

The "Three Camps" was sounded on the "buccina", one of the instruments of the bugle type used in the Roman Army. Camp was broken by three signals:

First Camp:—Tents were struck.

Second Camp:—Baggage on the pack animals.

Third Camp:—"Fall in", ready for the march.

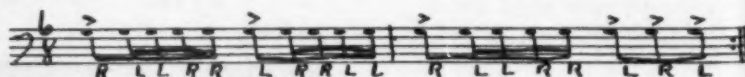
Among the chief drum beats used by the infantry in the 17th century, we find "Reveille" ("Three Camps").

Question: I have been playing drums in a dance orchestra for the past three years, but just recently I was persuaded to study the rudiments of drumming. My teacher is an old-time rudimental drummer, and has taught me always to commence my studies with the "Dada Mama" roll. However, I find this very difficult to do. When I close the roll, I become tense and get into my former habit of pressing. My teacher tells me that in order to be a good drummer I must be able to open and close the "Dada Mama" roll. Do you know of any exercise I could use that would help me to overcome this tenseness?—R. J. D., Albany, N. Y.

Answer: Old-time rudimental drummers always lean towards the Dada Mama roll. This method of instruction has been handed down from generation to generation. The long roll was the first to be taught, not—as has been assumed—because it was the best exercise, but because it was the Alarm, and it was therefore imperative that all military drummers should first be able to play the "Long Alarm Roll".

The method of teaching students must vary with their individual temperaments and attitude. It is, therefore, not necessary to follow the rudiments in sequence, but rather to teach the lesson most adapted to the individual. Success, however, depends upon the individual. He must study and practice diligently in order to become proficient in the art of drumming.

The accompanying exercise will, I am quite sure, help you to gain more freedom of movement, flexibility, power and confidence:



This exercise is to be played as a rudiment. Be sure to start very slowly, and gradually increase your speed; in this way you should have little trouble in ironing out your tenseness.

Question: I got into a discussion recently with another member of our high school orchestra over the relative merits of hand-tuned and machine-tuned kettle drums. The orchestra uses hand-tuned drums, and he claims that this type is still the best; that machine-tuned drums are just flashier, but have little actual worth. I would like your opinion on this matter. Do you think one type is better than the other, or are they both about the same?—H. Hagglund, Ely, Nevada.

Answer: A kettle drummer is, as a rule, judged by his accuracy in tuning, this being the first and most important feature of these really artistic musical instruments. No matter how much technique the performer may have, if the tuning is inaccurate, the most beautiful effect is spoiled.

This is why the modern machine drum rules as king of the percussion section. With a slight manipulation of the foot, the tone can be raised or lowered instantly at will and the heads tightened or released at an even tension. This is absolutely an impossibility with hand tuning drums, for no matter how careful the performer may be, one or two screws are liable to be neglected and in this way there is uneven tension, the result being false intonation. This is particularly true in works where the drummer is compelled to segue from one number to another with great rapidity.

I remember attending a band contest where the drummer of one of the contesting bands had to play the solo passage for timpani in a certain well known overture. When he struck the first note, it was flat, but in an instant he had made the correction. Had this player been using hand tuning drums, this would have been impossible, and not only he but the director and the whole band would have been in an embarrassing position.

The hand-tuning drums are not without their champions, though, as you yourself know. I was discussing drums in general one day with a drummer acquaintance, and he informed me that he would never use machine drums, not because he did not like them, but on account of the parts he had seen written for them. To quote him correctly, he said "Why should I spend a lot of time practicing chromatic scales on timpani to play some of these parts that take me all my time to play on bells, and then find out no one knows what it was all about when you are through. Nuts! I'll stick to hand drums; I've only two or three notes to look after, and that suits me fine, because I know I can do it right."

One authority remarked that the machine drum is something like the trombone, only the positions are made with the foot. Good—but don't forget, Mr. Arranger, when scoring for timpani, that the drummer has two trombones to take care of, and both playing different positions at the same time. Only rhythms

founded on the fundamental bass show these drums at their best.

For myself, I wish to state that I recommend and endorse machine drums in my teaching because they are unexcelled for easy manipulation, even tension, elimination of tiresome studies in tuning, and instantaneous corrections.

Question: What is meant by the expression "double drumming", and is it easy to learn? I have been told that this style of drumming is coming back after the war.—Henry Klein, Rego Park, L. I., N. Y.

Answer: Many years ago, the bass and snare drums were played with the snare drum sticks, hence the expression "double drumming". Before the days of pedals, two drummers were used in dance bands if twelve or more players were used. If there were less than twelve instrumentalists, only one drummer was engaged. This of course refers to the old-time brass bands. An ordinary kitchen table was used as a snare drum stand, a cigar box was the wood block, a glass of water and a glass or metal "straw" were used for bird impressions in "characteristic" pieces, and the drum sticks played on the hoops of the snare drum were used in Spanish numbers to substitute for castanets. This, then, constituted the first "double drumming".

The regimental style drum, size 16" x 10", was called the "Hummer", and the Prussian model, corrugated style, 16" x 4", was called the "Rattler". Some fun, hey, kid?



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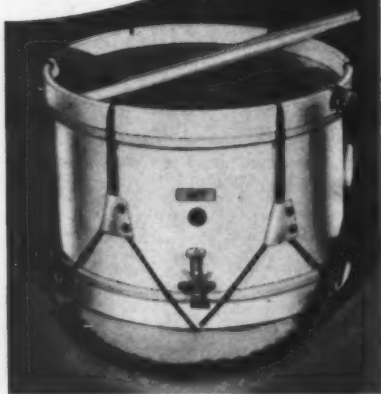
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Dear Friends: This summer—while Mrs. Fair and I were on one of our little "Lecture Recital" trips—we had the good fortune to call at the University of Colorado, at Boulder. Our travels during the past fifteen years have taken us into every state of the United States, and into Mexico and Canada as well. Quite naturally we have made it a point to visit as many Universities as possible. Even though our calls in this regard have been many, we have always agreed that the Campus, and all things pertaining to the University of Colorado, should furnish the student with more of the beautiful and inspirational, than that of any other.

Upon this occasion we were more favorably impressed than ever before, probably due to the fact that we found some of the faculty of the Music Department who had a little leisure time to share with us. After a few of us had played some Mozart, Handel and Bach, we got to exchanging ideas concerning teaching methods, etc., as all teachers are wont to do. Eventually I was told that a place might be made on the faculty for me, and was asked to make application, if interested.

Nearly every year for the past fifteen years, Mrs. Fair and I have visited Colorado, and have always felt that it would be the ideal place to establish Home Sweet Home. Quite naturally then, I was interested, was offered the position and accepted it, so here we are in Colorado where we hope to spend the rest of our days. We are so happy because joyous anticipation has grown into realization.

However, it seems that nearly all happiness must be tinged with some sadness. In this instance it is true because we must bid farewell (at least for a time) to so many friends and students of the Chicago district. However, there is one redeeming feature in this regard, and that is—nearly everybody we know is sure to find their way to Colorado at some time or another, and when they do, we are hoping that they may gladden our hearts by calling on us at the University or at our new home located at 957 South Corona Street, Denver, Colorado.

With very best wishes to all, I am yours cordially and sincerely, Rex Elton Fair.

Melodious Studies

Question: An Indiana Music Supervisor has written" as follows: "In view of the fact that I specialize in the piano but must do the best I can to teach all of the instruments, the question and answer columns of *THE SCHOOL MUSICIAN* have come to my rescue many times, and I certainly appreciate your help. While in Chicago last summer I saw a series of studies in which there were two books. There were four contributors to those books, the studies of which looked to be very melodious and interesting, but since I lost the slip upon which I made the notation, I have no idea of what they were. Do you have any idea of what these books could have been?"

Answer: The books you want are probably the *Melodious Studies*, Books I and II, containing works of Andersen, Koehler, Gariboldi and Terschak.

Intonation a Problem

Question: Miss E. S. of Cleveland, states that she has started a flute quartet, that all players seem to be quite efficient but that the intonation is terrible. She wants to know what I would suggest she do about it.

Answer: First of all, check the octaves of each individual. If faulty, look to the head-joint cork for correction. If flat in the upper register, push the cork in (towards the foot-joint) if sharp, pull it back. This may be done by the little threaded cap in the very end. For most players this cork is in the proper place when set at about seventeen millimeters from the center of the embouchure (blow hole). If this does not eliminate the trouble, then you should try out each player by comparing with a piano well tuned, or better still, some violinist who can play all the scales perfectly in tune.

Concertos for the Flute

Question: Although I have long since finished high school, I still enjoy your column very much. I am a self taught

flutist and have been playing for about ten years. Have memorized many solos but was recently told that the concerto is considered to be the finest of solos. I should like to study one but need advice as to names, and composers. Can you help me in this?—J. D. Bradshaw, Nebraska.

Answer: See this column in The SCHOOL MUSICIAN for June, 1942.

Lever for First Finger

Question: The lever for the first finger right hand on my flute plays B natural, on my friend's flute it plays B flat, with the B fingering. Which one of these combinations do you and other fine flutists use?—B. F., A.P.O., New Orleans, La.

Answer: The lever attached to play the B flat as used with the B natural fingering is preferred by most fine flutists.

Brother Wrecks Flute

Question: My little brother got hold of my flute and has made a total wreck out of it. Where should I send it for repairs?—C. R., Geneva, Nebraska.

Answer: I'm sorry to hear of your misfortune. If you will forward your flute to me at 1728 California Street, Denver, Colorado, I will personally see to it that you get the finest job of repairing that is possible, and the price will be right, too.

Trills

Question: How to trill from high D to E flat, high E flat to F and high E natural to F sharp, that is my problem. My Daddy says that you could not possibly help me in this without personal contact. How about it?—J. K., Long Beach, California.

Answer: Play D in the regular way, trill with the 2nd triller key. E flat regular way, trill with 2nd left. E regular way, trill thumb. Practice long and diligently on these Jimmy, and when you can do them real well, you will have a joke on Daddy.

Flute Playing as a Profession

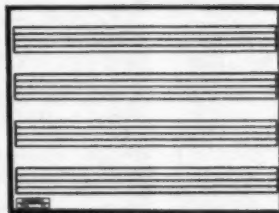
Question: Last June I graduated from high school. During the last six years of school I played first flute in both our bands and orchestras. Also I have won many state and national contests, and have taken lessons of the finest instructors I could find. With this as a background, I had hoped to follow music as a profession but, well, maybe it is because I am a girl, I am being discouraged in this by everyone who is interested enough in me to talk about it. Your advice in this regard will be appreciated very much. Please do let me hear from you.—D. E., Kansas City, Mo.

Answer: If you will consult this column in the April 1942 issue of The SCHOOL MUSICIAN, you will find a detailed article pertaining to this very subject. If there is anything more I can offer you, please let me hear from you and be assured that it will be my pleasure to advise you to the limit of my ability.

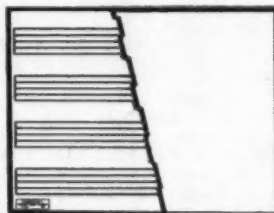
Now You Tell One

Chicago, Ill.—Charles Minelli, Instrumental Music Director at Tower-Soudan, Minn., writes to inform The SCHOOL MUSICIAN that Dr. Frank Simon, regarded by many as America's finest Band Director, caught an 8½ lb. wall-eyed Pike at Lake Vermillion, Minn., while on vacation this summer. Dr. Simon was accompanied by Richard C. Dowling of Middletown, Ohio, who will vouch for the authenticity of this report, but not for the accuracy of the scales, and we don't mean the fish scales, or those you sing.

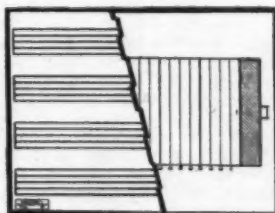
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The Alto and Bass Clarinets

By Thomas C. Stang

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The alto and bass clarinetist is confronted with many fingering problems which can be easily and readily surmounted on the B-flat instrument. Though the Boehm system of fingering has long been "standard" on alto and bass clarinets, the very nature of the instrument makes certain alternate fingerings, common to that system of clarinet keying, impossible.

Perhaps the most troublesome of all the fingerings, in this respect, are the intervals that occur in bass clarinet scores, involving an E-flat, on the first line of the staff, or a B-flat above the staff. Such passages, comparatively simple on the B-flat clarinet, by the use of the first finger, each hand, for the production of the E-flat (or B-flat) are often near impossible on the bass clarinet, in view of the lack of tonal clarity, or the badly out-of-tune condition of such notes on the bass clarinet when so produced, resulting in the necessity of fingering this E-flat (or B-flat) with one of the side key combinations. In some instances, this out-of-tune condition can be remedied by "lip control", though such is not recommended. When tonal clarity is lacking, the use of such fingerings should be employed only as a last resort, and then only in extremely rapid passages. Such intervals frequently occur in accompaniments to solo parts. Extreme care must be exercised in order that such a secondary background harmonic structure does not discolor the musical picture.

The alto clarinetist is, as a rule, less troubled, particularly in the case where an instrument with the "open ring" type of "line keys" is used. Such an alto clarinet presents a mechanical key structure quite comparable to the B-flat clarinet, though proportionately increased in size. Even in these instances, the more distant placement of tone holes, and the larger bore of the alto clarinet often overcomes this similarity, and results in an out-of-tune condition, or a "foggy" tonal effect, such as one finds in the case of the bass clarinet, when attempting to produce an E-flat, first line, or a B-flat, above the staff, with the first finger of each hand. Though this fingering is an accepted and recommended one for such interval passages, in the Boehm school of clarinet, alto and bass clarinets not only present special problems, due to their size and construction, but these problems are usually individual in the case of each instrument. This condition places the burden solely upon the player's judgment.



"An example where the use of the fingering first finger, each hand, for producing B-flat above the staff would simplify the execution."

Though less frequent in occurrence, yet intervals do exist where the "false" fingering for G-sharp (A-flat) above the staff—first and second fingers of each hand—would completely eliminate the near im-

possible fingering problems. This, of course, is in reference to intervals of E or E-flat, in the staff, and the A-flat (G-sharp) above, occurring in rapid succession. The Boehm school is divided on the use of such, in the case of the B-flat clarinet. This extremely awkward interval passage prompted the "articulated G-sharp" mechanism. Obvious are the fingering simplifications created by this mechanism. Uncertainty of this mechanism to function properly, at all times, despite claims made for such, has caused many to denounce it. Here the alto and bass clarinetist is faced with a problem, to which both possible doors of exit have been nearly closed. The instruments—alto and bass clarinets—which have this "articulated G-sharp" mechanism are few in number.

The ever change in the "seating" of key pads, caused by wear and climatic conditions creates a necessity for minute and constant inspection of this mechanism. The use of the aforementioned "fake" fingering not only results usually in both an out-of-tune, and "foggy" tone, but often causes a hideous sound, which, if it were higher in pitch, in the language of the B-flat clarinetist, would be termed a "squeak". This leaves the alto and bass clarinetist with but one real solution to this problem—a development of finger coordination, to master such intervals, by diligent practice of finger exercises involving these intervals. Study No. 79 on page 62 of "part two" of the Gustave Langenus clarinet method is perhaps the most concise, yet best study obtainable, covering this particular fingering problem.

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Advice to the Cornetist

Expertly Given
by Leonard V. Meretta
Instructor in the School of Music,
University of Michigan, Ann Arbor

Care of Your Cornet

Whether you are using your own instrument, or one that belongs to the school, it is important (more so now than ever) that you keep it in A-1 condition. In the first place, now it is almost impossible to buy a new cornet. Secondly, if you are fortunate enough to be able to have your instrument repaired, you usually must wait a long time before getting it back.

When you are checking an instrument, look for the following: condition of the plating, dents, condition of water keys (springs and corks), slides (should be clean, movable, with adequate lubrication), cleanliness, and condition of mouthpiece (plating, dents, cleanliness).

I believe that I can safely say that very



Mr. Meretta

few people take really fine care of their instruments. My hat is off to the directors of organizations that have instrument inspections at regular intervals, and to the students who are giving their valuable instruments the care they deserve!

Are you surprised to learn that a cornet that has not been cleaned for some time might be hard to play? This is true in many cases. Besides this, an instrument which has not had proper care will never look its best, or last as long as it otherwise would. So, giving your cornet careful attention will pay big dividends.

Following are some suggestions for cleaning a cornet: Allow a medium flow of warm water to pass through the instrument for a minute or so, through the mouthpiece (with mouthpiece removed), and then the bell, keeping the valves down. Next, remove the valves and slides. Clean the inside of the tubing of the cornet and slides with a flexible cleaning brush (which may be purchased at your music dealer's), then wipe the cornet and slides with a soft cloth and put a little vaseline or cork grease on the slides before replacing them. Wipe off the excess grease. Wash the valves thoroughly with soap and warm water, then rinse in clear

water, being careful not to get the felts, corks, springs, or spring casings wet, and handling the valves with care as they are easily dented. Draw a rag or chamols through the valve casings. (If you use a rag, check to see that there are no bits of thread remaining in the casings.) Apply several drops of oil to each valve before inserting it in the instrument. Run hot water through the mouthpiece, then clean with a mouthpiece brush. If the brush does not reach the throat of the mouthpiece, use a match stick or pipe cleaner for this portion.

If you have a silver plated cornet or

trumpet, be careful to use a high grade of silver polish. In the case of a lacquered instrument, just plain water will usually do, but if you care to, you may use lacquer polish (wipe carefully).

After cleaning my own cornet, I pour a tablespoonful, or so, of valve oil in the mouthpiece, then insert the mouthpiece, and blow (not play) through the instrument several times with the bell down. After this, I take a big breath and blow air through my cornet and raise the bell until it is straight up, and then let it down. I do this until oil comes out of the bell. Then, I remove the oil from the

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water keys and slides. One word of caution: be careful to select an appropriate place to perform the above "operation." Pouring oil through a cornet makes for easier response and keeps the instrument sanitary.

General Suggestions

1. Clean your instrument once a month.
2. Oil the valves every few days with valve oil (apply about 6 drops).
3. Grease the valve springs, lightly, with vaseline every 3 months.
4. Clean your mouthpiece every week.
5. Insert the mouthpiece carefully before using it and remove it from the instrument before placing the latter in the case.
6. Remove the saliva from your cornet before putting it away by blowing it through the water keys and removing it from the slides.
7. Place your cornet in the case carefully, —don't throw it in.
8. Do not overcrowd your case with a lot of "excess baggage."
9. Apply a thin coating of oil to the water key springs occasionally to help prevent their rusting.
10. Pick up your cornet by the valve casings.
11. Your mute should be properly corked, and, when used, inserted carefully.
12. Clean your instrument thoroughly after an outdoor engagement, such as a concert or parade.
13. Use the fingertips on the valves when playing, and make certain that the valves are functioning vertically.
14. Have your instrument overhauled every year. A good time to have this done, usually, is during the summer.

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of Music

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of America

By Howard C. Fischer

More than 40 high school bands, orchestras and other groups were cited last month by the Music War Council of America for their outstanding patriotic service in support of our national effort. The presentation of the Minute Men of Music citation awards at public ceremonies, school assemblies, and other special events served to focus the attention of thousands of students, parents, and others on the importance and significance of the school musicians' role in the war.

The special war-time events and activities participated in by the music groups honored by the MWCA numbered well over one thousand. Some bands played as many as 200 times during the last school year for war bond rallies, "send-off" ceremonies for newly inducted fighting men, noon-hour concerts at war plants, community gatherings, and patriotic programs honoring those who are fighting to preserve America's freedom.

The citations awarded last month were based upon recommendations of the National School Band, Orchestra, and Vocal Associations and as a result of the announcement of the Music War Council's award plan in the September SCHOOL MUSICIAN. Hundreds more will be presented during the coming year to schools whose extra effort to help win the war with music merits recognition.

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It may be . . . will be if you make the most of every opportunity to bring Lito play the power of music to inspire deeds of patriotism and sacrifice on the home front, and then write the Music War Council or The SCHOOL MUSICIAN, telling what your school music organizations are doing to speed the victory for which Americans are fighting, working

and praying.

To make it easy for you to report your Music for Victory activities, a printed form appears in another column. Fill in the number of your band's special patriotic activities, and mail to the Music War Council of America, attention of Howard C. Fischer, executive secretary, 20 East Jackson Blvd., Chicago (4), Ill.

What Is Your School Doing?

Fill in this WARTIME MUSICAL ACTIVITIES SURVEY today and mail to: CITATION AWARD COMMITTEE, MUSIC WAR COUNCIL OF AMERICA, 20 E. JACKSON BLVD., CHICAGO (4), ILL.

IMPORTANT: One of the purposes of this survey is to secure as complete information as possible concerning all wartime music activities in the United States. This form is furnished more for its value as a guide rather than as a complete questionnaire. Therefore, while the form should be filled out, signed and returned as directed, it is suggested that the items indicated hereon, and any additional facts of interest be covered in detail in a typewritten letter. Such detailed information should be supplied for each music organization reported. Only those activities which have involved efforts and achievements on the part of the members of the organization outside of the regular routine will be considered for the Music War Council's distinguished service citation.

Name of organization (band, orchestra, or chorus)

Instructor or director of organization
Number and type of special wartime activities in which organization has participated since January 1, 1942:

Welcoming concerts or similar events for returning groups of soldiers and sailors on leave.
Participation in community war-effort activities such as Red Cross meetings, bond sales, campaigns, air-raid drills, induction programs, etc.
Special programs honoring men in the armed services.

Concerts, victory rallies, community sings, or similar events for community or student groups, instigated by the organization.
Daily presentation of "To the Colors" and playing of "Retreat" at the lowering of the flag each evening, or similar ceremonies.

Community performances by special instrumental and vocal ensembles, patriotic pageants, and similar productions, in which the organization named played an important part.

Song leaders or "song starting units" provided for lodge, church, P.T.A., or other community needs.

Conservation projects such as may be related to the care, salvage and repair of instruments.

Other activities instigated by or participated in by the above named organization. (List and describe on a separate sheet)

Members of the above named organization now in the armed services or auxiliary units.

Signed

Address

City and State

Wyoming Assn. Announces Officers and Board for 43-4

Laramie, Wyo.—According to official information received from Archie O. Wheeler, the following is the list of the present members of The Wyoming Music Educators Association which is published here for the benefit of the many new music directors in the state.

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Wyoming is now a member State of the Northwest Music Educators Conference, and Mr. Wheeler is the State Member of the Executive Board.



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The New York Symphony Orchestra

(Continued from page 9)

salaries and have no personal financial risk in the enterprise, realize what uphill pioneer work we had to do in the early days to keep our orchestras alive and to lay the musical foundations on which they are now so solidly built."

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Next

The Story of

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New Handy Visual Music Index Inaugurated

A new handy, easy-to-use visual thematic music index card system which enumerates past, present and pre-published classics, Tune-Dex, 1619 Broadway, New York, announce as descriptive of their new system.

The new move will list the works of composers such as Handel, Brahms, Bach, Beethoven, Schubert, Liszt, Mendelssohn, Shostakovich, Mozart, Victor Herbert and Gershwin. One of the main functions of the new card will be to disseminate the works of the old masters as well as present-day modern writers, to concert artists, orchestra leaders, teachers, dealers, libraries, public schools, colleges and private musical institutions.

The card will show either the simple melodic theme or a substantial excerpt of the musical work, lyrics, if any, publisher, available keys, author, composer and even price of parts or orchestration. Music to be incorporated will be the important copyright works of the leading music publishers as well as those in public domain such as Old Americana, Negro spirituals, French ballads, church hymns, western and southern songs, U. S. college and school songs, national anthems and a grouping of international classics from the Gregorian chants to symphonic works.

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Music at Your Finger Tips

(Continued from page 16)

simple procedure, since the librarians were thoroughly familiar with the plan long before it was possible to put it into full operation. Folios were laid out on the sorting rack according to number. Music was then distributed from the lowest number upward for each section. In collecting the reverse of the above process was used, leaving the extra parts at the bottom when the music was re-filed. A list of instrument substitutions to be used as a reference by the librarians in case of an incomplete or inadequate orchestration, was placed in a conspicuous place at the end of the sorting rack. Also, a list of the contents of the folios was posted, to be replaced each time changes were to be made.

With the foregoing work accomplished, we were at last in a position to take care of the music efficiently and easily. We had a permanent, quickly accessible record of each piece of music contained in the library in the card index. We had a method set up for determining the exact location of each individual part of every orchestration distributed in the folios. Most important, we had an orderly, sequential method for distributing and collecting the music, eliminating an endless amount of searching for parts and possibility of error.

Let's see how the system works, how missing parts are located. Usually the librarian will catch a discrepancy in collecting the parts. But suppose that the librarian inadvertently fails to notice that number 14 of "Eroica Overture" by Skornicka is missing. There is a double check. Before returning all of the parts to the cabinet the number of parts must be checked against the inventory list pasted to the cover of the folder. Here it will be noted that number 14 is between numbers 13 and 15, both first clarinet parts. Number 14 is therefore a first clarinet part. Checking back through the parts the librarian notices that numbers 9 to 12 are solo clarinet, number 8 E flat clarinet, numbers 6 and 7 oboe, and 1 to 5,

flute and piccolo. According to the plan of distribution, number 14 belonged to the second folio of the first clarinets.

Referring to the sign-out agreement for the folio in question, the librarian discovers that John Jenkins had taken that folio out before the last rehearsal. John Jenkins could thus be held responsible for the missing part.

Although a music library project like the one described would require one or two semesters to bring to completion, it is an undertaking that pays dividends in music saved and the director's peace of mind. To music librarians of the C. E. McClatchy High School, Gene Buck, Caroline Dubowsky, Marylou Higgin, Marian Dudley, and Mary Kenourigios, go my thanks for a job well done. May they be present to enjoy the fruits of their labor, along with their director, for some time to come.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

of **THE SCHOOL MUSICIAN**, published monthly, except July and August, at Chicago, Ill., for October 1, 1943.

State of Illinois }
County of Cook }

I, Notary Public in and for the State and county aforesaid, personally appeared Robert L. Shepherd, who, having been duly sworn according to law, depose and says that he is the Editor and Business Manager of **THE SCHOOL MUSICIAN** and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 437, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher, The School Musician Publishing Co., Chicago, Ill.
Editor, Robert L. Shepherd, Chicago, Ill.
Managing Editor, None.
Business Manager, Robert L. Shepherd, Chicago, Ill.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

The School Musician Publishing Co., Chicago, Ill.; Robert L. Shepherd, 230 North Michigan Avenue, Chicago, Ill.; M. Mengle, 230 North Michigan Avenue, Chicago, Ill.; M. Winslow, 230 North Michigan Avenue, Chicago, Ill.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

ROBERT L. SHEPHERD,
Editor and Publisher,
Sworn to and subscribed before me this 5th day of October, 1943.

HELEN MADDEN,
Notary Public.
(My commission expires March 15, 1947.)
(Seal).

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